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ABSTRACT

This instructional unit offers high-school students experiences in learning about how human beings communicate and fail to communicate. It is based on the assumption that personal and cultural differences create differing "perceptual sets." Seventeen learning activities are grouped into four units: (1) Communication Processes and "Meaning-Making," (2) Human Language and the Power of Words, (3) Communications across Cultures--Checking out Our Assumptions, and (4) Communication and Conflict. In the first unit, students learn the basic elements of communication systems, the importance of nonverbal cues, and the role of all five senses in perceiving the environment. In the second unit, selected readings illustrate the emotional responses evoked by words and their associations. A fast is conducted to show the varying responses created by words and symbols of food. Activities in the third unit emphasize linguistic patterns and cultural differences through role-playing and readings. Unit four stresses the effect of implication and the differences between explicit and tacit communication. Some activities are incomplete because copyrighted material has been removed. (AV)

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2

A COMPARATIVE VIEW

OF COMMUNICATIONS

An Experimental Unit
Second Edition, Revised

Prepared by the Center for Teaching International Relations

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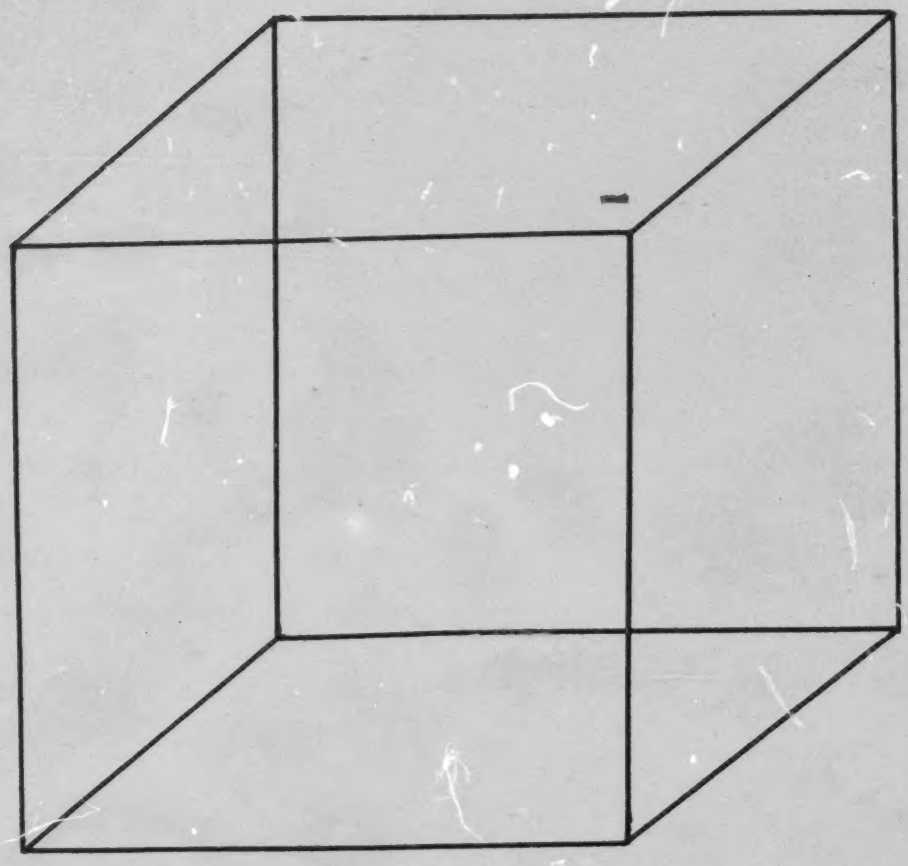
COMMUNICATIONS



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AN INTRODUCTION TO TEACHERS:

Few universal notions about behavior apply to all humankind, but one that does apply regardless of time and space is that humans are constantly engaged in the process of making meaning out of their world. Some people can tolerate doubt, but none can tolerate meaninglessness.

Essentially, this "meaning-making" process is what this unit is about. One underlying assumption about humanbeings is that survival, in large part, depends upon the ability to make sense out of the world, so that it appears relatively stable and predictable. In this context, communication is the vehicle through which meaning-making takes place.

Another underlying assumption about human behavior and communication is that there are some pitfalls we need to become aware of in trying to interact verbally and nonverbally. Look at the cube on the front page of this unit, for example. (Try this with your students.) What kind of cube do you see? Is it one in which you are looking at the bottom of the cube from underneath? Is it one in which you are looking at the top of the cube from above? Or, does the cube keep "changing on you"? No. The cube is not "changing on you." But, you may be perceiving it differently from moment to moment--first one way, then the other. Why?

Let us offer a simple hypothesis--one that can provide a sort of theme for this unit: people "construct" and "reconstruct" reality according to their own perceptual sets. Getting back to the cube, it "flip-flops on you," so to speak, because <u>you</u> are "constructing" and "reconstructing" reality as you see it at the moment. Some individuals and some cultures, just like some individuals in your class, can see ONLY ONE KIND of cube; others can see ONLY ANOTHER KIND of cube; and, still others can see both kinds of cubes. It is the personal and cultural ingredients that go into our perceptual sets that "allow" us to see things as we do.

Because of these personal and cultural differences we do not all make the same meaning out of the world. Hence, civilizations have toppled, wars have been fought, and threats to our existence as a species continue to plague us largely because we keep arguing about what the world is "really" like, and, more importantly, what the world "ought to be like."

The question is how can we help students and ourselves relate more effectively by understanding how perceptual sets--this process of constructing and reconstructing reality--are related to our difficulties in getting along with each other? Building around the metaphor of varying perceptions provided by the cube, this unit offers students some experiences in learning about how humanbeings communicate and fail to communicate--by using this knowledge about human behavior, hopefully they may function with a bit more understanding of the world around them.

OVERVIEW OF UNIT:

Part I: COMMUNICATION PROCESSES AND MEANING-MAKING

Activity 1: PAIRS Has students work back-to-back in pairs to recognize human dependence on non-verbal cues in communicating.

Activity 2: NOTE-PASSING The objective in this exercise is for students to recognize how certain things can be expressed in writing that are difficult to communicate in speech. Students pass around notes in class to point out the principle.

Activity 3: TRY IT WITHOUT WORDS Students invent their own language and try it out on other students. The objective is to identify students' dependence on written and spoken language.

Activity 4: MEANING-MAKING THROUGH THE FIVE SENSES A series of short exercises that has students explore how our culture influences the ways we perceive the world.

PART II: HUMAN LANGUAGE AND THE POWER OF WORDS

Activity 5: BUT WORDS WILL NEVER HURT ME Students examine five examples of the power of words to illustrate how human beings confuse words with the realities they are meant to represent.

Activity 6: WHO IS GUILTY? The class acts as jury in this role-playing exercise to determine which of two other classmates is the "guilty party." The idea is that the guilty student will respond to certain previously reinforced symbols with obvious non-verbal and verbal cues.

Activity 7: WORDS AND HUNGER Involves a volunteer group of students who fast for a 24-hour period. After this period they look at a set of words on flashcards, many of which suggest tasty foods. The objective is to see the power of words to influence behavior, in this case, the hunger drive.

PART III: COMMUNICATING ACROSS CULTURES: CHECKING OUT ASSUMPTIONS

Activity 8: WHAT IS A HUMAN BEING? Students work in small groups to compare similarities and differences among humankind. First they define human being, then their nationality group, and finally respond to the question "Who Am I", looking at what makes them unique and what makes them similar as members of the same species.

Activity 9: CHECKING ASSUMPTIONS: "IT'S WHO IT IS" Role-playing activity designed to illustrate the concept of role and its influence on what is communicated.

Activity 10: ACTING OUT THE WAY YOU SEE OTHERS Has students role-play various nationality groups to get at preconceptions and stereotypes.

Activity 11: CROSS-CULTURAL ROLE-PLAY Activity which has students role-play cultural variations in communicating cross-culturally.

Activity 12: "THE STORY OF CINDERELLA-SAN" Students explore the phenomenon of pidgin language in human communication. Indicates the functional role of language in peoples' lives.

Activity 13: THE FUNCTIONAL VALUE OF LANGUAGE Small group activity which gets at the situational components of cross-cultural linguistic usage.

PART IV: COMMUNICATION AND CONFLICT

Activity 14: "BETWEEN THE LINES" Has students examine the media for "between the lines" communication. Emphasizes that what is often said in the "hidden" message is more important than the explicit communication.

Activity 15: EXPLICIT AND TACIT COMMUNICATION Provides a number of written statements for students to practice distinguishing between explicit and tacit communication.

Activity 16: COMMUNICATION AND CONFLICT (Part I): COMMON INTERESTS
Students participate in several bargaining exercises to learn to recognize tacit points of agreement in conflict. Based on the work of Thomas Schelling.

Activity 17: COMMUNICATION AND CONFLICT (Part II): DIVERGENT INTERESTS
Students explore divergent interests in conflict situations using bargaining exercises devised by Schelling. At the end of the lesson, students have a chance to communicate explicitly in a conflict situation to see if such communication makes a difference in resolving the conflict.

PART I:

COMMUNICATION PROCESSES AND "MEANING-MAKING"

(Some activities for exploring the dynamics of communication and the processes of meaning-making)

CS Communications — Introductory Activity

Title: Interpersonal Communication Model

Introduction: Communicating with others is something we are doing throughout most of our waking hours. So completely natural is interpersonal communication to that gregarious animal, the human, that we rarely stop to analyze the interpersonal communication process. Having students do a simple analysis of interpersonal communication in their own lives can lead to an expanded awareness of communication processes and perhaps on to improved skills in communicating.

Lesson Objectives:

--To design a simple model or diagram of the interpersonal communication process, utilizing the following terms from the communication field:[1]

Source. The individual who generates or sends a message is often referred to as a source. Source may also refer to an event or situation.

Message. Messages are essentially verbal and nonverbal cues or stimuli that are generated by a source and responded to by a receiver. Messages can consist of words, gestures, movements, inflections, etc.

Receiver. An individual who listens to or receives a message encoded by a source. In a dialogue, both parties are sources and receivers.

Feedback. Refers to the information, some verbal but mostly nonverbal, a source receives about the receiver's reaction to his message. The modification of a message due to feedback is part of the feedback process.

Noise. In communications "jargon," noise refers to anything that interferes with the accuracy of a message, and can be internal (distraction, pain) or external (interruptions, loud music).

--To apply one's own interpersonal communication model to various situations: (1.) the classroom, (2.) intercultural situations, (3.) _____.

Teaching Time: 1 period

Suggested Procedure:

Step 1. Using chalkboard or overhead projector, discuss the communication terms source, message, receiver, feedback and noise. It is easy to use typical personal examples to illustrate these terms: When Dad (source) said I couldn't use the car (message) I (receiver) was so mad (noise) I didn't even listen to his explanation. I must have looked upset (feedback) because he really seemed sorry (modified message/feedback).

Step 2. Ask students to draw a diagram representing the interpersonal communication process, utilizing the five terms explained in Step 1.

Step 3. List ways of applying the models developed to various situations. The terms can be easily turned into questions: What sorts of things constitute "noise" in the classroom? Who is the "source" of our information or messages from other cultures? What are some of the forms "feedback" is expressed in? And many many more.

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[1] Barbour, Alton and Alvin A. Goldberg. Interpersonal Communication: Teaching Strategies and Resources. Urbana, Illinois: ERIC Clearinghouse on Reading and Communication Skills; New York: Speech Communication Association, 1974.

Title PAIRS

Introduction

In our everyday lives we are so attuned to communicating with each other verbally that we have little opportunity to analyze how important nonverbal messages are in the communication process. The following three-stage activity can be used to initiate a discussion of how people communicate, the role of both verbal and non-verbal cues, and the feelings of frustration we experience when communication is not "complete."

Lesson Objectives

To recognize human dependence on non-verbal cues in addition to verbal langauge in communication

To be able to identify "socially acceptable" and "socially unacceptable" ways to communicate via the sense of touch.

To experience the frustration of not being able to depend upon non-verbal support cues in discussion.

Time One class period

Procedure

Step 1 - Instruct students to arrange their chairs so that they are sitting back-to-back in pairs. The task is for them to communicate with their partner by talking with them for the next five minutes, but without turning their heads.
NOTE: Since all the pairs will be talking at once, and since we depend upon non-verbal cues to complete our understanding (in addition to words), this should prove to be a somewhat frustrating experience.

Step 2 - Next, instruct the students to turn their chairs around and face each other. Without talking, they are to communicate with each other by using only their eyes. If they wish to look away from the other party, that is fine. Ask them to try and get in touch with their feelings as much as possible. (5 minutes)

Step 3 - The third phase of the activity involves having the pairs close their eyes and communicate only by touching hands. (2 minutes) Then, instruct the students that they may communicate with each other in any way they wish for the next 5 minutes.

De-briefing

1. Did you find the first part of the activity frustrating? If so, how? If not, why not? (The confusion of everybody talking at once <u>without</u> the pairs being able to use non-verbal cues to aid in communication may be a point raised here.) Can you explain how important non-verbal cues are in <u>supporting</u> written or spoken language?

2. How did you feel during the second stage of the activity? Did you feel embarrassed? silly? comfortable? uncomfortable? fascinated? Try to communicate your feelings to the class and to your partner. Many people feel somewhat awkward in situations where they can communicate only via their eyes. Are there "hang-ups" or "bugaboos" in our society which make these situations awkward? (What about the notion that "women should not look men straight in the eyes if they want to avoid being "suggestive"?)

3. The second and third parts of the activity might prove to be more satisfying to students than the first part. Hopefully, some of them might have discovered some new ways to communicate. Point out that almost everyone in our Western culture talks to each other, but very few risk touching except in rather routine and socially acceptable ways. What do you think are considered "socially accepted" ways of touching in our society, and which are not? (Point out to them that in later parts of the unit they will see evidence which indicates that some cultures regard our lack of physical contact as illustrating that we are cold and indifferent.)

INVENT A WORD

GOAL: To see how any word might enter the language.

PROCEDURE: Invent a word of your own. Use it constantly during the next few days.

FOLLOW-UP: How quickly do your friends pick up your word? Do they use it in the same way that you used it? Be prepared to discuss your word and its usage in class.

Title NOTE-PASSING

Lesson Objectives

To recognize how certain things can be expressed in writing that are difficult to communicate in speech.

Time One class period

Procedure

Give each student a supply of blank paper (15-20 quarter sheets will do nicely). Then, distribute copies of the student handout with instructions to each student. (See following).

Follow-up

1. Did you experience any frustrations?
2. Did you or did you not enjoy the experience? Why?
3. What kinds of things can you express on paper that you feel you can't discuss in speech?
4. Did you find yourself writing notes to someone to whom you've never spoken?
5. Did you read any notes, not addressed to you, but marked P?
6. Try leaving notes around home containing information you would normally communicate by word-of-mouth. What happens?

Title TRY IT WITHOUT WORDS

Introduction

Because people grow up with language as an integral part of everyday life, it is easy for them to take their reliance on words for granted. This exercise places students in the predicament of having to communicate with each other without using written or spoken words. After attempting to communicate an idea or message, they are then asked to devise a non-verbal language and try to communicate again.

Lesson Objectives

To recognize students' everyday dependence on written and spoken words

To empathize with persons who are unable to speak or write in terms of those persons' communications problems

To devise a simple non-verbal language in order to recognize the possibility of communicating nonverbally

To recognize the notion of semantic distance as a phenomenon in communication

Time 1-2 class periods

Procedure

Have an interested group of students follow the directions on the Student Handout. Then ask them to report their findings back to the class in a brief report.

Evaluation and Reporting Procedure

Students can use the following format for evaluating their experience with the exercise and for reporting information back to other students in the class, i.e., to those students who did not participate in the exercise:

1. Use two pairs of students in your group to illustrate to the other students the nonverbal languages the two pairs devised.

2. Be able to explain the difficulty in communicating some messages as opposed to others. For example, students should understand that communicating an idea such as "I want to analyze Indian culture" is a much more difficult idea to communicate than "I got out of bed at 7:00 o'clock this morning." Can you explain why?

3. Describe the procedure your groups or pairs of students used to devise a common language.

TRY IT WITHOUT WORDS

Writing and speaking to one another are things that we do so often that we are likely to forget how much we depend upon words in everyday living. If you are interested in finding out how you would feel trying to communicate with someone without using the words you are familiar with and would like to see if you can make another person understand you by making up your own language, this activity will let you try this out.

DIRECTIONS: Get together with a group of your fellow classmates. Break into pairs. Each person in your group is to think of an idea or message he or she would like to communicate to the other person in the pair. WITHOUT USING ANY WRITTEN OR SPOKEN WORDS, take turns trying to get your message across to the other person. You both may use any sign language, gestures, etc. you think would help. When the other person thinks he or she understands what you are trying to communicate, he or she should raise a hand.

QUESTIONS:

1. Were you able to understand each other? Altogether? Partly?

2. Did you find some messages harder to get across than others? Why?

NEW DIRECTIONS: Spend about 20 minutes with your partner trying to devise a simple sign language to communicate with each other. You may use pencil and paper to do this. Then, USING ONLY THE LANGUAGE YOU AND YOUR PARTNER DEVISED, think of another message you would like to communicate to your partner. When your partner thinks he understands, he should raise his hand.

QUESTIONS:

1. Did you find an improvement in your ability to communicate this time?

2. Was it possible for you to communicate your idea or message without the written or spoken words you've been taught all your life?

3. What was necessary for you to understand each other?

NOW YOUR TEACHER HAS A PLAN FOR YOU TO REPORT YOUR PARTICIPATION IN THIS ACTIVITY BACK TO OTHER MEMBERS OF THE CLASS IF YOU CHOOSE TO DO SO.

Title MEANING-MAKING THROUGH THE FIVE SENSES[1]

Introduction

The overwhelming amount of time spent in schools on communication focuses on written and spoken or verbal communication. Very little time is devoted to how we make sense out of our world via other nonverbal means, and via senses other than sight (reading) and hearing (listening). The following series of short exercises is designed to help students understand the degree to which they are learning about their world and communicating about it via all five senses. Pick and choose as you see fit!

Exercises

HEARING: Using a tape recorder, tape each student's voice for about one minute. Play the tape back. Then, have students react to the sounds of their own voices. A most common reaction is "that doesn't sound like me!"--but in relation to other students, "that sounds exactly like you!" Why the differences in perceiving our own voices as being "not like us?" How would this be related to self-image? Do you think you hear yourself as you actually sound when you normally talk without the tape recorder? In what ways do you hear yourself differently on tape?

SIGHT: For years sociologists and psychologists have been doing research in sight observation. One persistent piece of evidence that keeps cropping up is that people screen out or filter out certain pieces of data and remember others that, for one personal reason or another, seem important to them. Take out a deck of cards with a group of students. Without showing the cards to the students, ask if there are people in the group who feel they have a pretty good knowledge of the 52 cards that appear in the normal deck. Then, again without showing the cards, see how many in the group can tell which king has only one eye showing. Spread the deck of cards out on a table. The king of diamonds is shown in profile and only one eye is visible. Look at the four kings and find their differences. The king of diamonds has the distinction of being the only king with an ax--the others have swords. Look at the other picture cards. All the Queens are holding flowers, and the costume of each carries the motif of her suit. The Jack of Hearts holds a leaf while the Jack of Diamonds is the only one with a weapon and only the Spade holds a strange-looking knot.

In spite of the fact that these cards have been seen hundreds of times, particularly by the "card sharks" in the group, their differences were never noticed. Why? (The lack of observation is based on the notion that players are looking at the cards only in terms of their values as game-playing items. In seeking to label and classify them, the card player misses their differences, their individuality. It would be important here to emphasize the point that the function of things determines the meanings we assign them--that other details about those same things may escape our attention because of our purpose in observing or utilizing them.)

Hold a class with everyone blindfolded.

TOUCH: Discuss how our culture deals with the problem of how and when people are touched and when they are allowed to touch each other. It has been suggested that a common North American characteristic is to act as if we walk around with a sort of private "bubble," an invisible air-space about 2 inches thick. When someone accidentally bumps into us, we feel as if our "bubble" or territory has been somehow invaded. Some of us become quite indignant about it. We have invented cultural expressions to handle such invasions of our territories such as "Oh, pardon me!" or "Excuse me, please!" Many people in Latin American cultures would find us rather cold and distant regarding this feeling about body-spacing. What would happen, do you think, if at a school assembly the speaker asked everyone to hold the hand of the person sitting nearest to him?

Have people shake the hand of everyone else in the room. Discuss how people communicate through a handshake. Have people demonstrate the various messages which can be sent through a handshake such as "I'm the boss here," "I'm scared," or "Here's a handshake, instead of a kiss."

TASTE: Ask for two volunteers to be blindfolded for a tasting experiment. Tell them they cannot touch some food you've laid out, but they can taste and smell it. At one point in the test have the two volunteers bite into an apple or potato slice while holding a cut onion near the nose. See if they believe they have eaten an onion. How can the sense of taste be deceiving/helpful in perceiving the world?

SMELL: Discuss what the group knows about smell--how people learn to label smells pleasant or unpleasant. Which smells labelled unpleasant by some would actually be labelled pleasant by others in the group?

Share the most memorable smelling experience of your life. What is the earliest smell you can remember?

Follow-up

1. Write a brief paragraph explaining how each of your five senses individually and together help you to understand your world.

2. Discuss in detail how each of the senses individually and collectively play roles in communication.

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[1] This series of exercises was adapted from Jeffrey Schrank, TEACHING HUMAN BEINGS: 101 SUBVERSIVE ACTIVITIES FOR THE CLASSROOM. (Boston: Beacon Press, 1972), pp. 4-16.

PART II:

HUMAN LANGUAGE AND THE POWER OF WORDS

Title - "BUT WORDS WILL NEVER HURT ME?"

Introduction

One of the interesting things about the words we use is the emotional responses they evoke in us. We often react to words as if they were the actual things they only represent. Semanticists tell us that many of our communications problems lie in this reliance on words first, instead of the "facts" or objects they represent. In such circumstances, we tend to no longer see words as mere symbols, especially when they provoke very strong feelings. Instead we see them as things. We can actually become afraid of words themselves. The expressions "liar" and "son of a bitch" are in our culture frequently regarded as "fighting words." Softer and more subtle expressions of contempt may be accepted. But in these particular cases, the epithet itself must be "taken back." We certainly do not change our opponent's attitude by making him take back a word, but it seems somehow important that the word itself be irradicated.

It is important for students to recognize their emotional attachments to words in order that they become clearly aware of the distinction between the actual thing and its verbal symbol. Moreover, they should also understand the universal nature of confusing words themselves with reality instead of using words simply as symbols of things, qualities and relationships. No matter what language one is dealing with, this orientation of words=reality seems to prevail.

Lesson Objectives

To recognize the power of words and our intensional orientations towards them

To analyze data which illustrates the power of words

To be able to distinguish between words and the entities they represent

To collect and analyze data that indicates the confusion of words with things, so that students can better distinguish the two

Procedure

Distribute copies of the Student Handout, "BUT WORDS MAY NEVER HURT ME?" Give students a few minutes to read through the examples of word power and word-emotion association given in the handout. Then, have a group of students collect data (magazine articles, television speeches or advertisements, printed advertisements, newspaper stories, etc.) that demonstrates word power and word magic as used in the lesson.

1. Have students keep a record of what words and phrases make them feel emotional. With discretion, at the end of a week ask them to pick out

certain words that provoke the strongest feelings. Do others in the class feel the same way about the words and phrases?

2. Hand out the poem by Richard Armour. Using the Armour poem, ask students to explain how the words might change in Great Britain that evoke strong emotions.

"BUT WORDS WILL NEVER HURT ME?"

"Sticks and stones may break my bones, but words will never hurt me!" How often children have heard the phrase. But words do seem to hurt us, even to the point of our taking legal action and exhibiting irrational behavior. Look at the following examples:

A. The city council of Cambridge, Massachusetts, unanimously passed a resolution (December, 1939) making it illegal "to possess, harbor, sequester, introduce or transport, within the city limits, any book, map, magazine, newspaper, pamphlet, handbill or circular containing the words Lenin or Leningrad."

B. When Basil Rathbone (a famous British actor) was handed a script titled "The Monster," he gave it back to Paramount Studios without reading it. A wise man in the studio retitled it "Destiny" and sent the same script back to Rathbone. He read it, liked it, and assures (us) on the set that it is not a horror picture. "I'm through with horror and villainy," says Basil, "a man has only so many villains in him, and I've played all mine."

C. One man, the owner of a department store, sought to test people's reliance on words rather than things by a practical experiment with his customers. One morning he set out at different ends of a counter piles of men's handkerchiefs. On the one he placed a sign reading "Soft-Textured Genuine Linen Handkerchiefs, Special: 3 for $2.50." On the other the sign read "Nose Rags, 3 for a dollar." During an eight-hour period, twenty-six different persons examined and eleven bought from the "Linen" stock, while but six examined and only two bought the "Nose Rags." Both piles contained the same kind of handkerchiefs. The salesperson's comment is more than a little in point, "The people just didn't look at the merchandise."

D. In Great Britain, during World War II, the evacuation hospitals came in for a considerable amount of criticism because of the rather quick way in which they handled the wounded. It was assumed by the public that a hospital gives prolonged and conscientious attention to its patients. When the name was changed to <u>evacuation posts</u>, the criticisms vanished. No one expected more than an adequate emergency treatment from an institution so named. The cliché <u>hospital</u> was indelibly associated in the public mind with a certain picture.

E. On one occasion at least the influence of a word has been fatal. A man in Germany was preparing to meet and welcome his son, who had been gone for many years. The house was being readied, food was stored, arrangements were made for a large party with many invited guests, the boy's room was fixed up, and the old man's expectations ran high. On the day fixed for his return, a telegram came saying that the boy was umgekommt (dead), whereupon the father himself fell over dead. That afternoon the boy arrived. The telegram should have read, he has angekommt (arrived).

1. In what ways were the five stories above examples of confusing words with reality (or with things)?

   A. _____

   B. _____

   C. _____

   D. _____

   E. _____

2. WHAT PART DOES WORD POWER AND WORD MAGIC PLAY IN YOUR LIFE?

   A. For about a week, keep a record of words and phrases you hear that make you feel some emotion (laughter, sorrow, anger, fright, etc.). Try to record the reasons such words make you feel as you do. At the end of the week, get together with a group of your classmates and talk about some of the words and phrases with them. Do they feel as strongly about some words as you do? Why or why not? Do you feel as strongly about some of the words you hear from their records? Why or why not? To what extent is your emotion a response to words rather than the things the words represent?

   B. With a group of interested students, collect magazine articles, advertisements, newspaper accounts, television programs, or any kind of data in which word power as you've learned from the lesson evokes or is supposed to evoke strong emotional responses.

MOTHER TONGUE
by
Richard Armour

The following poem represents Mr. Armour's reaction to an advertisement for overseas travel to Britain:

NO LANGUAGE BARRIER. NO DICTIONARY REQUIRED.
Advertisement of the British Travel Association

Oh, to be in England,
If only 'arf a mo',
Where, when they speak of wireless,
They mean a radio,

Where private schools are public
And public schools are snobby
And insurance is assurance
And a cop is called a bobby,

Where a traffic hub's a circus
And up is down the street
And a sweater is a jumper
And a candy is a sweet.

Where a cracker is a biscuit
And a trifle is a dessert
And bloody is a cuss word
And an ad is an advert,

Where gasoline is petrol
And a stone is fourteen pound
And motorcars have bonnets
And you take the Underground,

Where, holding up your trousers,
It's braces that you use,
And a truck is called a lorry
And boots are really shoes,

Where a druggist is a chemist
And the movies are the flicks
And you queue up on the pavement
For a stall at three and six...

There is no language barrier
The tourist needs to dread
As long as he knows English
From A to Z (no, zed).[1]

[1] Reprinted with permission of McGraw-Hill Book Company from NIGHTS WITH ARMOUR by Richard Armour. Copyright(c) 1958 by Richard Armour.

1. What words are used in place of those used in the United States that would have little meaning to you?

2. Although we speak the same language as do our British neighbors, do you think you would be very upset if somebody referred to you using the term "bloody"? Why or why not?

3. Now that you look at words, how much power do they have in a society? What if you said to a neighbor that your parents had a terrible time getting their motorcar through the circus? Could he understand you?

Title WHO IS GUILTY?

Introduction

The following activity is designed to test emotional influences on language and thinking by using a simple word association test. Is it possible to tell from people's reactions to certain key words whether they are "innocent" or "guilty"?

Lesson Objectives

To recognize emotional influences on language

To utilize the word-association test model to collect data and make conclusions

Time One class period

Procedure

Step 1 - Select two students from your class whom you consider to be imaginative.

Step 2 - Lead the two students out of the room and hand each of them an unmarked envelope. Instruct each student that as he reads the contents of his envelope he is to play the role described in the story, and to picture himself in the situation as much as possible.

The sheet labeled "guilty" is in one student's envelope, and the sheet labeled "innocent" is in the other. It is important that you, as leader of the experiment, do not know which student gets which envelope.

Step 3 - Instruct the two persons not to speak to each other or show each other their stories. Allow about five minutes for the two students to study the contents of their envelopes. During this time, you should explain the nature of the experiment to the rest of the class or group. Read both stories without designating which of the students has which story.

Step 4 - Inform the rest of the class or group participating in the activity that their task is to act as a jury. Distribute copies of the word association test to the rest of the class or group. Your role will be to read the list of words to the two students and have them respond to each word on the list with the first word that comes to mind. For example, a word on the list might be "sky"; a possible response would be "clouds." If you can locate a stop watch, one person in the audience can time the subjects' delays in answering. Some students can be assigned to record the response words; others can note any unusual behavior such as coughing, laughing, stalling for time, etc.

Step 5 - The subjects should be brought into the room one at a time and the word test administered separately for each of them. Instruct the rest of the class to be totally quiet during the testing. After the test has been given to both, the rest of the class makes a determination as to whom the guilty party is. The two subjects should be quiet during this period of discussion.

De-briefing

1. What clues were considered most important by the rest of the class or group in determining who was guilty?

2. Was the person who had the guilty story able to hide his feelings pretty well?

3. How do you now perceive how a guilty person acts?

4. How were you able to tell if the person was guilty just by using words and their associations? To what extent does this show the confusion of words with reality?

5. Do you think word association tests such as the one in this activity could be used fruitfully in courts? Why or why not?

Based on material from "An Experience-Centered Curriculum: Exercise in Perception, Communication and Action," Educational Studies and Documents No. 17, (c) UNESCO 1975.

"GUILTY"

Last night at about two o'clock you stole a blue car from a parking space near a hotel. In it were a football and a white leather handbag containing a gold ring, an expensive pen and $200 in cash. You drove the stolen car fast for about 20 miles; then you swerved from the road, crashing into a large rock. In the crash you suffered a severe cut on your left leg. As you drew your hand back from the cut, you accidently got blood on the white handbag. You were afraid that the police might do a blood analysis, tracing the car theft and stolen handbag to you. You wiped the door handles and steering wheel very carefully to remove all fingerprints.

Then you got out of the car and walked briskly for several blocks away from the scene of the accident. Some two miles from the accident, you stashed the handbag in a trash can after taking out the $200 cash.

"INNOCENT"

You came home from work last night at about six o'clock, ate dinner with some friends and your family, played cards until about ten o'clock, then took the dog out for a walk before you went to bed. About midnight the phone rang. You answered, but it was the wrong number. You noticed that it was raining from the east side of the house. You went back to bed. You awoke this morning at seven o'clock, about a half an hour earlier than usual.

WORD-ASSOCIATION TEST

(Read these words slowly, in a neutral voice, allowing time for recorders in the class to write down the response words.)

1. table
2. wall
3. horse
4. BLUE
5. coffee
6. railroad car
7. trumpet
8. HOTEL
9. bar
10. MONEY
11. file
12. mule
13. TREE
14. HANDBAG
15. gun
16. wire
17. telephone
18. KEYS
19. chair
20. RING
21. STONE
22. PEN
23. house
24. knife
25. television
26. STEAL
27. BLOOD
28. stockings
29. FOOTBALL
30. nylon
31. BRIDGE
32. carpet
33. brick
34. WHITE
35. snow
36. FINGERPRINT
37. CAR

(Words connected with the "GUILTY" story are in capital letters.)

Title 'WORDS AND HUNGER"

Introduction

Remember the last time you were in a conversation with someone just before lunchtime, and the topic of conversation just happened to be food? Remember how you felt when certain foods were mentioned, particularly those that you're so very fond of? Such situations make all of us feel hungry. Why? We can't "really" see, smell or taste the foods, but the mere words conjure up images of those foods that produce powerful feelings within us. Our experiences with the foods (object) give meaning to the words or labels (symbols). Even though we know intellectually that the symbols are not the objects, our word-experience-object association is so strong that we react at the subconscious level when hearing the words.

Students are often unaware of just how influential and powerful symbols such as words can be. Yet, they react to them mentally, physically and emotionally every day. The following experiment provides students with an opportunity to probe the power of words and offers a means for examining the phenomenon of word-experience association.

Lesson Objectives

To recognize that word meaning lies within the perceiver (person) and is dependent upon the person's experience with the word and the object it represents

To feel the emotional and physiological responses prompted by words that are associated with food

To recognize the cultural dimension of word meaning, or that culture is a determinant of word-experience-object association

To experience the emotional and physiological phenomenon of hunger, and, within this context, to analyze the degree to which hunger inhibits and dominates ones ability to function intellectually and physically

Time Minimum of 1½ hours spread over three class periods

Procedure[1]

Step 1 - Two days before the actual de-briefing period takes place (Step 4),

[1]RE PROCEDURE: THE AGENDA AS INTENDED IN THIS EXERCISE WOULD BE AS FOLLOWS:
1st day-Explain the purpose of the experiment; give example of word power; ask for volunteer group (Steps 1 & 2 above).
2nd day-(or whenever approval is obtained) Clearance and selection of volunteer group; explanation of fasting procedure (24 hour fasting period from 2nd to 3rd day)
3rd day-Proceed with remainder of exercise (Steps 3 & 4 plus student evaluation)

explain to the class that they will be participating in an experiment designed to test the degree to which words can influence our emotions.[2] To illustrate what you mean, and to provide a sample or "appetizer," give the following example of word power: FOR THE NEXT FEW MOMENTS I WOULD LIKE YOU TO CLOSE YOUR EYES AND TRY TO RELAX. CLEAR YOUR MIND OF ALL DISTRACTIONS. TRY TO CONCENTRATE AS MUCH AS YOU CAN ON MY VOICE. I WANT YOU TO IMAGINE THAT YOU ARE SUCKING ON A RAW LEMON--IMAGINE HOW IT WOULD TASTE. Ask how many students felt like "puckering up." How many of you felt saliva form in your mouth? What does this say about the "power of suggestion" in words like "imagine that you are sucking on a raw lemon"? (Certain words and phrases have very strong experiential bases for us; they evoke strong feelings and actual physical reactions in us.)

Step 2 - This step is crucial and must be structured very carefully. Ask for a group of three or four students to volunteer to participate in an experiment to demonstrate the power of words. Explain that this group is to abstain from eating all foods and beverages, except water and perhaps a vitamin supplement, for a period of 24 hours. NOTE: This selection process must be done with the utmost care! It would be advisable to obtain parental and/or the family physician's consent before approving the volunteer group. Ask prospective volunteers to obtain approval and report back to class the following day, preferrably with written permissions.

Step 3 - When clearance is obtained, and the volunteer group has been selected, announce that the volunteers are to begin abstaining from all foods (except as stated above) for the following 24 hours, or until the class meets again the next day.

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[2]NOTE: By this time it should be obvious that implicitly the heart of the experiment involves accenting an experiential base (hunger drive) to give powerful association to the words that represented food from previous experiences which satisfied that drive. The choice of a 24-hour fasting period is, of course, entirely arbitrary and does not preclude the use of the exercise in alternate ways. One could, for example, simply do the exercise with the entire class participating just before lunch break. Some students might want to extend the fast period to test how much more powerful the words become to them. Moreover, it would be just as advantageous to use another "basic drive" as a catalyst for the experiment. For example, what would happen if you put a group of volunteers in a room that was excessively hot for a period of time, then constructed a word list or set of flash cards that included words such as "ice cube" or "air-conditioner"? Use the exercise with the variation that most fits your needs.

De-briefing

After 24 hour fast: ask volunteer group to be seated in front of the class. Ask them how they feel physically, emotionally and mentally at this point. Try to elicit as much talk as you can regarding their feelings; e.g., light-headedness, dizziness, depression, irritability, hunger pangs,etc. (10 minutes maximum!)

A. Explain to all students that you are now going to hold up a series of flash cards with words on them. As you hold each of the cards up, the volunteer group should study the card for about four or five seconds. The rest of the class is to jot down any noticeable behavior on the form provided as the cards are held up. (Student Handout - "WORDS AND HUNGER" 7:6).

Guide for flash cards:

1. book
2. chair
3. roast beef
4. pizza
5. picture frame
6. chocolate cake
7. planton
8. lamp
9. hamburger
10. meat-potatoes-gravy
11. television
12. roast turkey
13. corn-on-the-cob
14. popcorn
15. waterchestnuts
16. magazine
17. doorway
18. hot soup
19. casserole
20. ice cream sundae
21. steak and eggs
22. smothered burrito
23. barbecued spare ribs
24. bottle
25. electric lights
26. spaghetti with meat sauce

B. How did these words make you feel? (Some words--very hungry!)

C. Which words made you feel most hungry? Why? (Individual responses here will depend upon personal experiences with the foods the words represent, as meaning is <u>within</u> the person and not in the object it represents.)

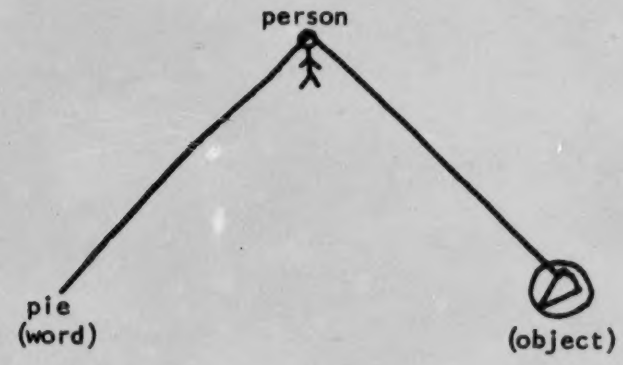
NOTE: At this point it is suggested that you provide some sort of snack or food for the volunteer group while you proceed with the rest of the de-briefing.

D. (Audience) What reactions on the part of the volunteers did you notice as you observed them responding to the flash cards? (A good section to let the comments fly! Observers may have picked up behaviors that volunteers were unaware of.)

E. How did you (volunteer group) feel about words like planton and waterchestnuts? (Depending on the composition of the group, there was

probably very little reaction to these words. Explain that planton is a delightful dish consisting of fried bananas and eaten by many peoples of western Africa; waterchestnuts are a delicacy to the Chinese.) Students in China and Africa would probably have similar reactions, i.e., very little response, to words like "smothered burrito." (If students haven't already done so, re-emphasize the notion that words have meaning only in the context of a person's experiences with them. Another key point here is that culture determines our experiences with words as symbols to a great extent.)

F. Thinking about this experiment, what do you think is meant by the following diagram? (Reconstruct on the chalkboard)



The diagram suggests the key semantic concept for this activity: a word is a symbol; it has no meaning without a person. Conversely, the object has no meaning without the person or symbol to represent it, although the symbol does not necessarily have to be a word as we would define "word." People mentally enmesh an object and its name, to the point in many cases of considering the thing and the word to be one and the same. Hence, the word alone evokes strong feelings based upon the person's experiences. Can you think of other words that produce strong feelings in people? (Examples: "communism," certain obscenities, "liar," "child-molester," etc.)

G. We could have chosen other symbols besides words for the exercise. For example, we could have used pictures of food. Would these images have produced stronger feelings? (Being visual images, probably yes.) What if we added the odor of food, and the sound of it cooking as well--how would these additional perceptions have affected your emotions? (With each additional sense stimulated, the feelings would increase proportionally.)

H. One of the most influential means of getting people to consume goods is via the media, especially television. Explain how T.V. uses symbols--

words, pictures, sounds--to influence us to buy certain products. Has this experiment in any way deepened your understanding of how influential a medium such as television is on our desires to consume goods, especially food? (Hopefully, the answer will be in the affirmative, at least for the volunteer group.)

I. Probing further:

1. What do you think it would be like to feel hunger for prolonged periods of time? How would chronic hunger influence the way you live? (Concentration of time and money on food; inability to think of little else but food). It would be important to suggest here the dilemma of those people in the world who are hungry. Also suggest to students the notion of the interdependence of an adequate diet with education, life-style, etc. How many in the volunteer group found that their fasting had an effect on their ability to think and do their school work? What about comparisons, then, with peoples who are chronically hungry? (Important here is the expectation of many who are well-fed that education will come first, so that underfed peoples can earn money second, in order to buy sufficient food third.)

2. If you were chronically hungry, what effects do you think radio, magazine and television advertising might have on you? (Food commercials and advertising would greatly stimulate the desire for food; people in underfed regions of the planet (including the U.S., of course!) seeing such advertisements via cross-cultural media would probably react much the same way.)

3. Look at some of the words on the flash cards that aren't related to food. Were your (volunteer group) feelings of hunger so strong that you began to read "food" into even those words? (Possibly!)

4. Looking at some of the non-food-related words, in what situations could those words have strong emotional implications? (Refer them to the exercise WHO IS GUILTY as a starter on this question.)

"WORDS AND HUNGER"
(Observer's sheet)

As your instructor shows the volunteer group the flash cards, quickly jot down any reactions (e.g., groans, moans, other sounds, facial expressions, words spoken in response to the cards, anything...) you observe about the group and its individual members.

	WORDS	REMARKS (Your observations)
1.	book	
2.	chair	
3.	roast beef	
4.	pizza	
5.	picture frame	
6.	chocolate cake	
7.	planton	
8.	lamp	
9.	hamburger	
10.	meat-potatoes-gravy	
11.	television	
12.	roast turkey	
13.	corn-on-the-cob	
14.	popcorn	
15.	waterchestnuts	
16.	magazine	
17.	doorway	
18.	hot soup	
19.	casserole	
20.	ice cream sundae	

21. steak and eggs _____

22. smothered burrito _____

23. barbecued spare ribs _____

24. bottle _____

25. electric lights _____

26. spaghetti with meat sauce _____

"WORDS AND HUNGER"
(Student Evaluation Sheet)

In this experiment I was
(circle one)

a volunteer that fasted

an observer

I THOUGHT THIS EXPERIMENT WAS: (circle one number for each word pair)

DULL	1	2	3	4	5	6	7	EXCITING
POWERFUL	1	2	3	4	5	6	7	INEFFECTIVE
USEFUL	1	2	3	4	5	6	7	USELESS

THE PURPOSE OF THIS EXPERIMENT WAS TO SHOW HOW OUR EXPERIENCES WITH FOOD, ACCENTUATED WITH A PERIOD OF FASTING, COULD PRODUCE STRONG FEELINGS WHEN WE WERE EXPOSED TO THE WORDS THAT REPRESENTED THOSE EXPERIENCES. UNDERSTANDING THIS, I FEEL THIS EXERCISE

FULFILLED ITS PURPOSE	1	2	3	4	5	6	7	DID NOT FULFILL ITS PURPOSE

ADDITIONAL COMMENTS:

PART III:

COMMUNICATING ACROSS CULTURES: CHECKING OUT OUR ASSUMPTIONS

Title WHAT IS A HUMANBEING?

Introduction

This activity is designed to get students to use words (language) to describe the images they have of humankind, national groups, and themselves in relation to humankind and national groups.

Lesson Objectives

To recognize categories used by both students and cultures to classify humanbeings

To identify the obstacles individuals may have in identifying themselves, as related to the rest of humankind

Time Three class periods, one for each question

Procedure

First day - Working together in small groups, students are to make lists of words and phrases that answer the question, "WHAT IS A HUMANBEING?" They should be instructed to be imaginative, factual and creative. They should be as broad as possible. (Consider, for example: biped; stands erect; social-cultural animal; product of reaction to the environment; etc.) Students should be given about 20-25 minutes for this portion of the activity. Before discussion, the lists can be organized into categories by the students. Then, the discussion can proceed about what items (words and phrases) were used on the various group lists. The major goal here is to determine and evaluate the importance of the universal aspects of humankind as a species.

Second day - Again, using the same format as the first day, groups are to make lists of words and phrases used to answer the question "WHAT IS A (name of pupils' nationality group) ?" This portion of the activity usually brings out the "reality" of national character against the background of the information compiled on the first day, in answer to, "What is a humanbeing"? Discussion can focus on what makes "us" different from "them". (E.g., what does it mean to say that Canadians are different from Japanese?)

Third day - TO BE DONE INDIVIDUALLY: "WHO AM I?" Again, this should be answered with a list of words and phrases. The class or group might want to try to guess who wrote some of the lists (with prior consent of the students who wrote them, of coursel).

NOTE: Students may find it increasingly difficult to progress from question 1 to question 2 to question 3. It seems that it is far more difficult to describe "us" as individuals than it is to discuss us as a group. Why?

Follow-up

1. In the transition from the first question, "What is a humanbeing?", to the second, "What is a (my national group) ?", some differences began to appear among humanbeings. Why?

2. Did you find it difficult to "put yourself down on paper" the third day? Why?

3. What ideas and images influenced you to describe the three categories--humanbeings, national group, self--as you did? What experiences with the three categories have you had that have helped shape what and who you are?

4. Do you see the differences among humanbeings as being largely inherited, or are they acquired by learning after birth?

Based on material in "An Experience-Centered Curriculum: Exercise in Perception, Communication and Action," Educational Studies and Documents No. 17, (c) UNESCO 1975.

Title CHECKING ASSUMPTIONS: "IT'S WHO IT IS"

Introduction

This role-playing activity is designed to get students talking about the function of role in determining what is communicated to whom. What does it mean, for instance, when a policeman says "No"? What does it mean when Mother says "No"? What about when Dad says "No"? Teacher? School principal? Best friend? Even though the same word, "no," is being spoken, who says it and to whom it's said are extremely important factors in determining the meaning of the word.

This role-play sets up a situation in which a person designated as THE LISTENER tries their best to obtain information regarding a role-played problem of a somewhat personal nature from other members of the class. Six volunteers are chosen and are given role cards, each containing the same PROBLEM. The six cards are different only in that each of the six students is to act as if he or she is communicating that same PROBLEM to a different person. THE LISTENER does not know that the six people are behaving as if he is anything more than a listener; he does not know that each of the six people with the same problem is behaving as if he is alternately a father, a brother, a friend, a school psychologist, and an A.A. member. What will probably confuse the LISTENER is that he will be able to get some information from some of the six volunteers, but that he will be able to get very little or almost no information at all from some of the other volunteers.

At the end of the role-play, students should begin to point out that role has a great impact on communication.

Lesson Objectives

To recognize the importance of role in communication

To identify the limitations placed upon what is communicated by analyzing the roles of the communicator and the listener

Time 1½ class periods

Procedure

Step 1 - Go outside the classroom with six volunteers and distribute one of the six role cards to each of them. (Cards are marked 1-6 and designated "girl" or "boy.") Instruct these six volunteers to study their cards carefully and to play the role described as realistically as they can. Allow the six volunteers about five minutes to study their cards. Entertain any questions from them individually before they go back into the room. It is very important that each of these students fully understands what they are supposed to do. You must emphasize that the heart

of the activity lies in not letting the listener know which role each of the six volunteers is assigning to him.

Step 2 - Bring the six volunteers back into the room. Instruct them not to talk to anyone in the class about what it is they are to do, or about anything connected with their role.

Step 3 - Ask for a volunteer to play the role of listener. Explain that the listener role involves attempting to elicit as much information as possible from each of the six students about a rather personal problem. Give the LISTENER volunteer adequate time to study his role card. Make certain you clarify the LISTENER'S task both to him and to the rest of the class. Ask the rest of the class to play the role of observers and not to talk during the actual role-playing sessions. Explain to the class that each of the six volunteers has a problem of a rather personal nature and that the LISTENER is to try to get as much information as possible from them about their problems.

Step 4 - Proceed with each of the six role-play volunteers in order of the card sequence #1 through #6.

De-briefing

1. Why do you suppose it was more difficult for the LISTENER to obtain information about the PROBLEM from some of the six students than from others? (Role is one obvious answer here, but let the students discover this for themselves. They might bring out other equally significant points such as the ability of the LISTENER to communicate or not communicate with certain "types" of people.)

2. Which of the six seemed to offer the most information? Why do you think this was true?

3. If the class hasn't already guessed the strategy by now, explain that each of the six volunteers had the same problem but that each was to assume that he or she was talking to a different person: mother, father, brother, teacher, school psychologist, A-A member. Then, have each of the six explain why he or she structured his or her conversation the way they did. What was it about the perceived role of the listener that changed what was communicated and how it was communicated, even though the problem was the same?

4. Encourage students to think of other situations--family, local, school, community, national, international--in which they think role greatly influences what is said, how it is said, and how much is said. In each case, how does role limit the completeness and clarity of communication?

LISTENER (Girl or boy)

THE PROBLEM: You are about to meet a person who has some pretty disturbing news about a member of the family. The information is rather "personal," but this person feels the need to talk to somebody.

YOUR ROLE: You are designated as the listener. In the next three minutes while you are meeting with this rather disturbed person, try to find out as much as you can in order to be a sincere, interested listener.

#1 (Girl)

THE PROBLEM: You have just gone into your older sister's bedroom to borrow her transistor radio which she gave you permission to use. While in her room you accidently discover a half-empty bottle of gin hidden in her bookcase. You are sure that your mother and father know nothing about the problem, but you have for a long time suspected that your sister has a serious drinking problem. You love her, and you would like to help her.

YOUR LISTENER: The person whom you're about to meet is your younger brother who is 10 years old. Think about what you would say to him (or not say) about "the problem."

WHAT TO DO: You are to play the role of the younger sister; you are your actual age--your sister is four years older than you. You are to talk to your listener as if this person were actually your younger brother, about your sister's drinking problem. What would you say? (3 minutes maximum)

RULES:

1. Get into the role as much as possible; be sincere and act as if you're really talking to your younger brother about the problem.

2. DO NOT IN ANY WAY REVEAL TO YOUR LISTENER OR TO THE AUDIENCE THAT YOU ARE DISCUSSING THIS MATTER WITH YOUR YOUNGER BROTHER! In other words, your listener does not know what role is assigned to "the listener" in your set of directions. ANY QUESTIONS? IF SO, DISCUSS THEM PRIVATELY WITH YOUR TEACHER. IF NOT, PROCEED WITH YOUR THREE-MINUTE DISCUSSION.

#2 (Boy)

THE PROBLEM: You have just gone into your older sister's bedroom to borrow her transistor radio which she gave you permission to use. While in her room you accidently discover a half-empty bottle of gin hidden in her bookcase. You are sure that your mother and father know nothing about this matter, but you have for a long time suspected that your sister has a serious drinking problem. You love her, and you would like to help her.

YOUR LISTENER: The person whom you're about to meet is your mother. Think about what you're going to say to her (or not say to her) about "the problem."

WHAT TO DO: You are to play the role of the younger brother; you are your actual age--your sister is four years older than you. You are to talk to your listener about your sister's drinking problem (or not talk as the case may be), as if this person really were your mother. What would you say (and not say)? (3 minutes maximum)

RULES:

1. Get into the role as much as possible; be sincere and act as if you're really talking to your mother about the problem.

2. DO NOT IN ANY WAY REVEAL TO YOUR LISTENER OR TO THE AUDIENCE THAT YOU ARE DISCUSSING THIS MATTER WITH YOUR MOTHER. In other words, your listener does not know what role is assigned to "the listener" in your set of directions. ANY QUESTIONS? IF SO, DISCUSS THEM PRIVATELY WITH YOUR TEACHER. IF NOT, PROCEED WITH YOUR THREE-MINUTE DISCUSSION.

#3 (Girl)

THE PROBLEM: You have just gone into your older sister's bedroom to borrow her transistor radio which she gave you permission to use. While in her room you accidently discover a half-empty bottle of gin hidden in her bookcase. You are sure that your mother and father know nothing about this matter, but you have for a long time suspected that your sister has a serious drinking problem. You love her, and you would like to help her.

YOUR LISTENER: The person whom you are about to meet is your father. Think about what you're going to say (or not going to say) to your father about "the problem."

WHAT TO DO: You are to play the role of the younger sister; you are your actual age--your sister is four years older than you. You are to talk to your listener about your sister's drinking problem (or not talk as the case may be), as if that is really your father. What would you say (and not say)? (3 minutes maximum)

RULES:

1. Get into the role as much as possible; be sincere and act as if you're really talking to your father about the problem.

2. DO NOT IN ANY WAY REVEAL TO YOUR LISTENER OR TO THE AUDIENCE THAT YOU ARE DISCUSSING THIS MATTER AS IF THE LISTENER WERE YOUR FATHER. In other words, your listener does not know what role is assigned to "the listener" in your set of directions. ANY QUESTIONS? IF SO, DISCUSS THEM PRIVATELY WITH YOUR TEACHER. IF NOT, PROCEED WITH YOUR THREE MINUTE DISCUSSION.

#4 (Boy)

THE PROBLEM: You have just gone into your older sister's bedroom to borrow her transistor radio which she gave you permission to use. While in her room you accidently discover a half-empty bottle of gin hidden in her bookcase. You are sure that your mother and father know nothing about this matter, but you have for a long time suspected that your sister has a serious drinking problem. You love her, and you would like to help her.

YOUR LISTENER: The person whom you are about to meet is your closest friend. Think about what you're going to say (or not going to say) to your best friend about "the problem."

WHAT TO DO: You are to play the role of the younger brother; you are your actual age--your sister is four years older than you. You are to talk to your listener about your sister's drinking problem (or not talk as the case may be), as if the listener were really your very best and closest friend. What would you say (and not say) to your best friend about "the problem." (3 minutes maximum)

RULES:

1. Get into the role as much as possible; be sincere and act as if you're really talking to your closest friend about the problem.

2. DO NOT IN ANY WAY REVEAL TO YOUR LISTENER OR TO THE AUDIENCE THAT YOU ARE DISCUSSING THIS MATTER WITH YOUR CLOSEST FRIEND. In other words, your listener doesn't know what role is assigned to "the listener" in your set of directions. ANY QUESTIONS? IF SO, DISCUSS THEM PRIVATELY WITH YOUR TEACHER. IF NOT, PROCEED WITH YOUR THREE MINUTE DISCUSSION.

#5 (Boy)

THE PROBLEM: You have just gone into your older sister's bedroom to borrow her transistor radio which she gave you permission to use. While in her room you accidently discover a half-empty bottle of gin hidden in her bookcase. You are sure that your mother and father know nothing about this matter, but you have for a long time suspected that your sister has a serious drinking problem. You love her, and you would like to help her.

YOUR LISTENER: The person whom you are about to meet is the school guidance counselor where your sister attends high school. Think about what you would say (or not say) to your sister's guidance counselor about "the problem."

WHAT TO DO: You are to play the role of the younger brother; you are your actual age--your sister is four years older than you. You are to talk to your listener about your sister's drinking problem, as if the listener were actually her guidance counselor. What would you say (and not say)? (3 minutes maximum)

RULES:

1. Get into the role as much as possible; be sincere and act as if you're really talking to the guidance counselor about the problem.

2. DO NOT IN ANY WAY REVEAL TO YOUR LISTENER OR TO THE AUDIENCE THAT YOU ARE DISCUSSING THIS MATTER WITH THE GUIDANCE COUNSELOR! In other words, your listener does not know what role is assigned to "the listener" in your set of directions. ANY QUESTIONS? IF SO, DISCUSS THEM PRIVATELY WITH YOUR TEACHER. IF NOT, PROCEED WITH YOUR THREE MINUTE DISCUSSION.

#6 (Girl)

THE PROBLEM: You have just gone into your older sister's bedroom to borrow her transistor radio which she has given you permission to use. While in her room you accidently discover a half-empty bottle of gin hidden in her bookcase. You are sure that your mother and father know nothing about this matter, but you have for a long time suspected that your sister has a serious drinking problem. You love her, and you would like to help her.

YOUR LISTENER: The person whom you're about to meet is a member of "A.A." (Alcoholics Anonymous). Think about what you would say (and not say) to a member of A.A. about "the problem."

WHAT TO DO: You are to play the role of the younger sister; you are your actual age--your sister is four years older than you. You are to talk to your listener about your sister's drinking problem (or not talk as the case may be), as if this really were a member of "A.A." What would you say (and not say)? (3 minutes maximum)

RULES:

1. Get into the role as much as possible; be sincere and act as if you're really talking to a member of "A.A." about the problem.

2. DO NOT IN ANY WAY REVEAL TO YOUR LISTENER OR TO THE AUDIENCE THAT YOU ARE DISCUSSING THIS MATTER WITH A MEMBER OF "A.A." In other words, your listener does not know what role is assigned to "the listener" in your set of directions. ANY QUESTIONS? IF SO, DISCUSS THEM PRIVATELY WITH YOUR TEACHER. IF NOT, PROCEED WITH YOUR THREE MINUTE DISCUSSION.

Title ACTING OUT THE WAY YOU SEE OTHERS

All through life we are constantly picking up ideas about how people different from us look and behave. Even though we may know very little about these other people, we are constantly influenced by our own images of them.

What kind of pictures do you have in your mind about the way Chinese people talk and act? Japanese? Russian? Others? If you are interested in finding out what's on your mind and the minds of a few of your fellow students regarding other peoples who speak a different language, try this exercise:

Step 1 - Get together with a group of students who would like to try the exercise. Take turns imitating the ways each student thinks a Chinese person would speak English. You may use any gestures, expressions, etc. you wish. Tape record all the imitations.

Step 2 - Have someone in the group record what gestures, expressions, ways of speaking, word usages, etc. were used by most or all of the people in the group when they imitated Chinese ways of speaking English. What differences were there among the students in the ways they expressed themselves? Record them on the same sheet of paper.

Step 3 - Invite a Chinese foreign exchange student into your class. Have him give a short talk on his experiences in speaking the English language.

Step 4 - Have the recorder in your group record similarities and differences between the ways your group acted out the Chinese use of English and the way the person invited actually speaks to the group.

Step 5 - Repeat the same procedure as used above (Steps 1-4) only using a different language group--for example, Japanese, Portugese, Russian, etc.

NOTE: Step 3 is important. It may not be possible to find a Chinese exchange student easily. Use any person in your school or community who speaks a native tongue and who also speaks English for this exercise.

Follow-up

1. How accurate are your group's imitations of "foreigners" speaking English? Are your own imitations of foreign speech and gestures accurate?

2. Did you have any misinformation about others that you have now straightened-out by doing this exercise?

Title CROSS-CULTURAL COMMUNICATION

Introduction

It has been estimated that about 90% of human communication is nonverbal. Whether or not the actual percentage is correct, such an estimate raises an important point about cross-cultural communication: it is probably as important to understand the cultural variations in behavior, customs and manners as it is to learn another group's language or dialect. Understanding and adjusting to these variations can mean the difference between successful and unsuccessful cross-cultural communication.

The following role-playing situations are designed to provide an opportunity for students to begin looking into the function of some of these variations in behavior in interpersonal and intergroup communications.

Lesson Objectives

To recognize the use of nonverbal communication as providing clues to human understanding

To recognize the variations in nonverbal communication across cultures

To infer about behavioral patterns based on descriptions of hypothetical roles

To recognize that customs are products of culture, that North Americans may have customs and manners that may seem strange to others in the world, and to thereby, reduce ethnocentric bias

Time One or two class periods

Suggested Procedure

Step 1 - Look through the five role-playing situations and choose one or two to do in your class. (Note: each role-playing situation consists of two sheets of the same color.)

Step 2 - Ask for volunteers from your class to role-play. Explain that the goal of this activity is to learn more about the variety of human behavior that influences communication in the world. (It is suggested that you not pressure students into the activity.) Each role-playing situation requires four people, or two pairs. Preferably, each pair in the foursome should consist of a boy and a girl, although this is not absolutely necessary for a successful experience.

HOW TO PROCEED WITH ONE ROLE-PLAY SITUATION:

Step 3 - Give one pair of students in the foursome one of the cards marked B, and instruct them that they are to leave the room, study their roles for about 5 minutes, and be ready to meet the other pair when you call for them.

Step 4 - Give the other pair of students in the foursome the card marked A of the matching color. Instruct them to read their cards, study their roles

and be ready to meet the other pair in their foursome in a few minutes. Explain to the rest of the class that they are to act as observers to note what specific behaviors are demonstrated by both of the pairs in the role-play.

Step 5 - Bring the two pairs together and proceed with the role-play. Each situation you choose should take between 10 and 15 minutes to complete before discussion.

NOTE: YOU MIGHT WANT TO MAXIMIZE PARTICIPATION. YOU COULD RUN OFF SUFFICIENT COPIES OF THE SITUATIONS TO HAVE EVERYONE DIVIDE INTO GROUPS OF FOUR AND PLAY.

Discussion

1. Were the "Americans" able to accomplish their task of either obtaining a loan or a gift from the other pair? Why were they able/not able to do so?

2. How did the students who role-played the situation with the Ords feel about their roles? Were they comfortable or uncomfortable? Was it difficult for the Ords to act out their roles? How did the "Americans" respond? Were they successful in getting the bus fare? (Some students might find it uncomfortable to touch members of the same sex in the manner described on the role sheet. Reassure them that this is certainly o.k. to feel this way.) Why do you suppose many of us would feel uncomfortable touching members of the same sex?

3. How did the foursome that role-played the situation with the Dandis feel acting out their roles? Why do you suppose North Americans might have difficulty in standing so close to people? (Point out that, for example, in many Latin American and Middle Eastern societies there are different views about proximity. Refer them to other readings in the Communications Unit.)

4. Ask for comments about how students who played the roles of Cronies, Fondis, and Lindis felt about their situations? Were the "Americans" successful in these instances? Why or why not?

5. Some of the customs and mannerisms in the role-plays might have seemed sort of silly or even ridiculous at first. Which seemed this way and why?

6. What cultural customs do we as North Americans have that might seem ridiculous to some foreigners? Which ones do you think might cause difficulty in cross-cultural communication? (Example: the fact that our concept of space is different from that of many Latin Americans might cause them to resent us. If it is a sign of warmth and friendliness to stand close to another in casual conversation, then standing farther apart might indicate to them that we wish to be unfriendly.)

7. Which of the customs you saw role-played or participated in role-playing do you feel presented the MOST difficulty in cross-cultural communication and understanding?

ROLE SHEET A

You are two members of the Crony culture. As Cronies, there are certain customs your culture has instilled in you. Most importantly, you live in a matriarchal society. The females in your culture dominate all important aspects of Crony life. For example, if one had an important favor to ask of someone else in Crony, a female must ask another female. A male cannot ask an important favor of another male, and it is a strict taboo for a male to ask a female for a favor. Males do engage in discussion, but their talk is almost always idle "chit-chat." It is never of much importance. All important decisions are made by females, and all important discussion takes place between females.

It is also considered very rude for people outside your culture to ask what your customs are.

You are about to meet two Americans who are traveling through your country. After striking out on their own to find out what Crony is like, they have discovered that both of them have lost all their money. This unfortunate circumstance has left the two Americans stranded a long distance from their hotel without any money for bus fare. (Buses are the only motorized vehicles in Crony.) There are no other Americans in the vicinity, so they decide to seek help from you. Their task is to get you to loan or give them enough money for bus fare back to their hotel.

As you talk with them you are to play the roles of Cronies as described above. Unless the two Americans successfully figure out your customs and ask their favor of you in the proper manner, you should NOT grant them the loan or gift.

ROLE SHEET B

You are two Americans traveling through an unfamiliar country known as Crony. After striking out on your own to find out what the country is like, you discover that both of you have lost all of your money. This unfortunate circumstance has left both of you stranded some 50 miles from your hotel without any bus fare. (Buses are the only motorized vehicles in Crony.) There are no other Americans in the vicinity, so you decide to seek help from two Crony citizens. YOUR TASK IS TO GET THE TWO CRONIES TO LOAN OR GIVE YOU ENOUGH MONEY FOR BUS FARE BACK TO YOUR HOTEL.

You know very little about Crony customs or manners or about its people. In order to accomplish your task, you are going to have to figure out what customs are important in communicating with Cronies. It is suggested that you not ask them outright what their customs are--you might offend them! Take a moment to discuss with each other WHAT you are going to say and HOW you are going to say it to accomplish your task.

ROLE SHEET A

You are two members of the Ord culture. As Ords, there are certain customs your culture has instilled in you. For one thing, you live in a society which values touching as an important part of communicating with other people of the same sex. Both sexes in Ord are reared in an atmosphere where gentle patting and hugging of the SAME sex is a normal part of conversing with them. However, this same custom of touching does not apply to members of the OPPOSITE sex. Such behavior towards a member of the opposite sex would be considered in extremely bad taste!

Equally important in Ord culture is the use of eye contact in interpersonal communication. It would be very impolite for one to take his eyes off a member of the same sex, even for a moment, during a conversation with them. However, as with the practice of touching, one simply does not look into the eyes of a member of the opposite sex when communicating with them.

It is also considered very rude for people outside your culture to ask what your customs are.

You are about to meet two Americans who are traveling through your country. After striking out on their own to find out what Ord is like, they discover that they have both lost all of their money. This unfortunate circumstance has left them both stranded a long distance from their hotel without any bus fare. (Buses are the only motorized vehicles in Ord.) There are no other Americans in the vicinity, so they decide to seek help from you. Their task is to get you two to loan or give them enough money for bus fare back to their hotel.

As you talk with the two Americans you are to play the roles of Ords. Unless they successfully figure out your customs and ask their favor of you in the proper manner, you should NOT grant them the loan or gift.

ROLE SHEET B

You are two Americans traveling through an unfamiliar country known as Ord. After striking out on your own to find out what the country is like, you discover that both of you have lost all of your money. This unfortunate circumstance has left you both stranded some 50 miles from your hotel without any bus fare. (Buses are the only motorized vehicles in Ord.) There are no other Americans in the vicinity, so you decide to seek help from two Ord citizens. YOUR TASK IS TO GET THE TWO ORDS TO LOAN OR GIVE YOU ENOUGH MONEY FOR BUS FARE BACK TO YOUR HOTEL.

You know very little about Ord customs or manners or about its people. In order to accomplish your task, you are going to have to figure out what customs are important in communicating with Ords. It is suggested that you not ask them outright what their customs are--you might offend them! Take a moment to discuss with each other WHAT you are going to say and HOW you are going to say it to accomplish your task.

ROLE SHEET

You are two members of the Dandi culture. As Dandis, there are certain customs your culture has instilled in you. For one thing, you live in a culture in which correct use of the voice is very important. You have been brought up to NEVER raise the tone or your voice in a conversation, unless you are angry.

Moreover, since conversations are ordinarily carried on in such soft vocal tones in Dandi, it is necessary for people engaged in discussion to stand no farther apart than 12 inches. Between 6 and 12 inches is considered a comfortable, acceptable distance for people of both sexes to stand when conversing. People who stand farther than 12 inches apart during a conversation are considered cold and stand-offish.

It is also considered very rude for people outside your culture to ask what your customs are.

You are about to meet two Americans who are traveling through your country. After striking out on their own to find out what Dandi is like, they discover that both of them have lost all of their money. This unfortunate circumstance has left both of the Americans stranded a long distance from their hotel without any bus fare. (Buses are the only motorized vehicles in Dandi.) There are no other Americans in the vicinity, so they decide to seek help from you. Their task is to get you two to loan or give them enough money for bus fare back to their hotel.

As you talk with the two Americans you are to play the roles of Dandis. Unless they successfully figure out your customs and ask their favor in the proper manner, you should NOT grant them the loan or gift.

ROLE SHEET B

You are two Americans traveling through an unfamiliar country known as Dandi. After striking out on your own to find out what the country is like, you discover that both of you have lost all of your money. This unfortunate circumstance has left you both stranded some 50 miles from your hotel without any bus fare. (Buses are the only motorized vehicles in Dandi.) There are no other Americans in the vicinity, so you decide to seek help from two Dandi citizens. YOUR TASK IS TO GET THE TWO DANDIS TO LOAN OR GIVE YOU ENOUGH MONEY FOR BUS FARE BACK TO YOUR HOTEL.

You know very little about Dandi customs or manners or about its people. In order to accomplish your task, you are going to have to figure out what customs are important in communicating with Dandis. It is suggested that you not ask them outright what their customs are--you might offend them! Take a moment to discuss with each other WHAT you are going to say and HOW you are going to say it to accomplish your task.

ROLE SHEET A

You are two members of the Fondi culture. As Fondis, there are certain customs your culture has instilled in you. For one thing, use of correct facial expressions when communicating with others is very important. When someone says something a Fondi likes or agrees with, it is customary for the listener to cast his eyes downward and frown. By the same token, if a Fondi hears something he doesn't like or disagrees with, it is customary for the listener to smile and nod his head up and down.

Equally important in Fondi culture is the use of certain hand gestures. As a Fondi, if you were to place your hands on your hips it would signify to whomever you were speaking that you disagreed with what they were saying. Moreover, if you were to hold up your hand in front of the other person's face, palm forward, it would signify that you agreed with what the other person was saying. One important taboo exists in Fondi, however. A Fondi never touches his face or head in any manner when he is talking! Such touching of one's face or head during a conversation is considered an obscene gesture.

It is also considered very rude for people outside your culture to ask what your customs are.

You are about to meet two Americans who are traveling through your country. After striking out on their own to find out what Fondi is like, they discover that both of them have lost all of their money. This unfortunate circumstance has left them both stranded a long distance from their hotel without any bus fare. (Buses are the only motorized vehicles in Fondi.) There are no other Americans in the vicinity, so they decide to seek help from you. Their task is to get you two to loan or give them enough money for bus fare back to their hotel.

As you talk with the two Americans you are to play the roles of Fondis. Unless they successfully figure out your customs and ask their favor of you in the proper manner, you should NOT grant them the loan or gift.

ROLE SHEET B

You are two Americans traveling through an unfamiliar country known as Fondi. After striking out on your own to find out what the country is like, you discover that both of you have lost all of your money. This unfortunate circumstance has left you both stranded some 50 miles from your hotel without any bus fare. (Buses are the only motorized vehicles in Fondi.) There are no other Americans in the vicinity, so you decide to seek help from two Fondi citizens. YOUR TASK IS TO GET THE TWO FONDIS TO LOAN OR GIVE YOU ENOUGH MONEY FOR BUS FARE BACK TO YOUR HOTEL.

You know very little about Fondi customs or manners or about its people. In order to accomplish your task, you are going to have to figure out what customs are important in communicating with Fondis. It is suggested that you not ask them outright what their customs are--you might offend them! Take a moment to discuss with each other WHAT you are going to say and HOW you are going to say it to accomplish your task.

ROLE SHEET A

You are two members of the Lindi culture. As Lindis there are certain customs your culture has instilled in you. Very important among Lindis are the practices involved in giving and receiving loans and gifts. When a Lindi LOANS another person something, the recipient of the loan must immediately offer the lender something in return. The borrower must pay back the loan, but the lender gets to keep the article given him in return.

Gifts are never offered without the giver suggesting that he partake in the gift in some fashion. In other words, if a Lindi were to give another person a loaf of bread, he would expect to share part of the loaf with the recipient of the gift.

The distinction between lending and giving seems strange to many outsiders, but it originated at a time in Lindi history when loans and gifts were destroying many interpersonal relationships. Hence, the practices as outlined above were instituted.

It is also considered very rude for people outside your culture to ask what your customs are.

You are about to meet two Americans who are traveling through your country. After striking out on their own to find out what Lindi is like, they discover that both of them have lost all of their money. This unfortunate circumstance has left the two Americans stranded a long distance from their hotel without any bus fare. (Buses are the only motorized vehicles in Lindi.) There are no other Americans in the vicinity, so they decide to seek help from you. Their task is to get you two to loan or give them enough money for bus fare back to their hotel.

As you talk with the two Americans you are to play the roles of Lindis. Unless they successfully figure out your customs and ask their favor of you in the proper manner, you should NOT grant them the loan or gift.

ROLE SHEET B

You are two Americans traveling through an unfamiliar country known as Lindi. After striking out on your own to find out what the country is like, you discover that both of you have lost all of your money. This unfortunate circumstance has left you both stranded some 50 miles from your hotel without any bus fare. (Buses are the only motorized vehicles in Lindi.) There are no other Americans in the vicinity, so you decide to seek help from two Lindi citizens. YOUR TASK IS TO GET THE TWO LINDIS TO LOAN OR GIVE YOU ENOUGH MONEY FOR BUS FARE BACK TO YOUR HOTEL.

You know very little about Lindi customs or manners or about its people. In order to accomplish your task, you are going to have to figure out what customs are important in communicating with Lindis. It is suggested that you not ask them outright what their customs are--you might offend them! Take a moment to discuss with each other WHAT you are going to say and HOW you are going to say it to accomplish your task.

Title THE STORY OF CINDERELLA-SAN

Introduction

When peoples of different cultures and languages are suddenly thrown together without previous training in each other's languages, how do they communicate? An historical situation that lends itself to an analysis of this question is that of American troops stationed in Korea during the Korean War. For years, the Japanese had spoken a slang called "Bamboo English" for purposes of trading with English-speaking nations. When the Japanese annexed Korea in 1910, the Koreans quickly learned to understand and use "Bamboo English." When the United States occupied Japan after World War II, American soldiers learned Bamboo English and put it to use later during the Korean conflict.

Korean "Bamboo English", as used in "The Story of Cinderella-san," (STUDENT HANDOUT 12.3) is what linguists have called a "pidgin" language. Pidgin languages evolve to meet emergency communications needs. When two groups who are of different languages and cultures are forced to live and talk together, this type of make-shift speech emerges. The pidgin language is not the native language of either group, but is rather a mixture of the grammar of one with the vocabulary of the other.

Pidgin languages frequently develop when merchants wish to trade with far-away people. Chinese and British merchants in Cebu, a Philippine island, transact business in pidgin Spanish. In New Guinea and the Solomons trading is done in bêche-de-mer, a pidgin English used in the ports of China. In other words, when people of different languages meet and wish to communicate for commercial or other purposes, they invent a hybrid language. Thus we see how closely language is linked with the society it serves.

The use of the Cinderella story and the de-briefing questions which follow it help point out this functional, societal linkage to students.

Lesson Objectives

To recognize the functional role of language

To recognize how languages blend cross-culturally

To identify peoples, places, and time-settings using a simple fairy tale in pidgin English

Time One class period

Procedure

Step 1 - Give a brief introduction (about 5 minutes) on pidgin languages according to the information given above and in any other source material you think relevant. Explain to the class that they are going to look at an example of a pidgin language.

Step 2 - Hand out copies of the Cinderella story and glossary. Choose someone in the class to read the story aloud while students read along silently. Allow a few minutes for students to look at the glossary at the end of the reading so they can familiarize themselves with some of the words they couldn't understand.

De-briefing

1. During the reading of the story some of you had smiles on your face--others were laughing at times. Why? (Our unfamiliarity with the story; our tendency to see stereotypes of orientals in the story; hearing a familiar story in a different cultural context) Do you suppose Korean and Japanese students your age would think the story humorous? Why? Why not? (Chances are those students who were able to understand the story, whether they be Japanese, Korean, or American, would see humor in it? Point out the universality of seeing humor in the unfamiliar expression of familiar communication. Has anyone in the class ever seen a Japanese version of an American western movie?)

2. What languages are used or mixed in this story? (Japanese, English, and Korean)

3. What specific words or phrases provide clues to the story's setting, time and place? (Military setting: use of 2400 instead of 12:00 o'clock; boots instead of glass slippers, etc.)

4. The cross-cultural mixing of languages is not always as equal as this story would indicate. What often happens when cultures and languages meet and merge is the dominance of one language over the other, i.e., one of the languages remains the basic language of the one group, becomes the basic language of the other group, while taking on some of the vocabulary, grammar, and expression of the subordinate language. In the Cinderella story, however, we can see a pretty equal mix, although English sentence patterns dominate. In what ways does the story reflect each of the three cultures and languages? (All three cultures at the time identified with the location, Korea; use of -san endings for Japanese; bali-bali is a Korean word; sentence patterns are by and large English, etc.)

5. Pick another well known fairy tale like Cinderella and rewrite it in Korean Bamboo English. Read it aloud to the class. Invent new words using the guidelines provided in the Cinderella story and glossary.

THE STORY OF CINDERELLA-SAN[1]

Taksan years ago, skoshi Cinderella-san lived in hootchie with sisters, poor little Cinderella-san ketchee no fun, hava-no social life. Always washee-washee, scrubee-scrubee, make chop-chop. One day Cinderella-san sisters ketchee post cardo from Seoul. Post cardo speakie so: one prince-san have big blowout, taksan kimchi, taksan beeru, play "She Ain't Got No Yo Yo." Cindy-san sisters taksan excited, make Cinderella-san police up clothes.

Sisters go blackmarket, ketchee fatigues, shine-shine boots. Come night of big shindig, sisters speak sayonara, leave Cindy-san by fire.

Eiiiii...is appearing fairy Godmother-san. She speak: "Cindy-san, worry hava-no, I ketchee you number one outfit and you go to hoedown number one prince." Godmother-san speak Cindy-san ketchee one mouse and one mousetrap. Godmother-san waving wand and mousetrap and mouse becoming streamlined oxcart. Then wave wand again one time and old rubber shoes changee into polished Corcoran jump boots. "Medameda," say Cindy-san. "Number one."

"One thing, kiddee," speak fairy Godmother-san, "knock it off by 2400. I gotta get these clothes back to QM warehouse."

"Hokay," speak Cindy-san, taksan happy, and rush off to Seoul to hootchie of number one prince. Cindy-san ketchee big hit at barn dance. All rest jo-sans bags by Cindy-san. Number one prince is on make, ketchee beeru and Spam sandwiches for Cindy-san and dance to "She Ain't Got No Yo Yo" eight times.

Suddenly clock starts to strike 2400. Cindy-san has skoshi time, can speak only sayonara to number one prince before chogeying to oxcart pool to go home. She hubba-hubba home but lose Corcoran jump boot. Time to stop hava-no and number one prince ketchee.

Next day big bulletin go out: Number-one prince meda-meda for jo-san who has foot to fit Corcoran jump boot, ketchee and marry, make number one jo-san in Korea.

Prince try taksan feet in boot--all time no fit. Finally come to hootchie of Cinderella-san. Sisters all shook up, sit and giggle on straw mat as

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[1] Reprinted by permission of the publisher, Hayden Book Company, Inc., from Jean Malmstrom's LANGUAGE IN SOCIETY, Second Edition, Copyright (c) 1965, 1973 by Hayden Book Company, Inc.

prince tries on number twelve feet.

"Never hatchie," he speak. "Who is jo-san who do washee-washee?"

Sisters laugh. "Ugly Cinderella-san," they speak. "Nevah hoppen."

"What to lose," speak Prince. "Edewa shipsho bali-bali ugly jo-san."

Cindy-san grins. She ketchee five aces in this deal, all time know jump boot fit. Boot slide on skoshi foot with number one fit.

"Kid, you dai jobu," he speak. "Come on my house, be number one princess."

"Sayonara, old bags," speak Cindy-san to sisters, and go home with number one prince. Taksan happy ever after.

GLOSSARY

bali-bali	quick, quickly, to go quickly (adjective, adverb, verb)
beeru	beer
chogey	to go quickly, to carry
chop-chop	food, to eat (noun, verb
chotto-matte	just a minute, right away
dai jobu	all right, OK
edewa	come here
hava-no	not to have
hootchie	house
hubba-hubba	hurry
jo-san	young woman, girl
ketchee	get, take, have
kimchi	a pickled mixture of turnips, cabbage, and other vegetables, made by the Korean family in large quantities and stored in huge earthen jars, frequently buried in the ground to age and for safe-keeping
meda-meda	look
nevah hatchie	impossible
nevah hoppen	impossible
sayonara	good-bye
shina no yoru	CHINA NIGHT, the title of a very popular Japanese tune; pronounced by the American troops as "She Ain't Got No Yo Yo."
shipsho	hurry up
skoshi	few, little
taksan	much, many, large
washee-washee	laundry, to launder (noun, verb)

A Special Use of English Numbers

Number One	the best
Number Two	second best
Number Five	mediocre
Number Ten	the worst

CS: COMMUNICATIONS 9/75 TEACHER 13:1

Title THE FUNCTIONAL VALUE OF LANGUAGE

Introduction

A primary goal in learning about communication in a cross-cultural context is to understand that language is not a "natural" phenomenon, but a learned one. The ways language is learned can be understood by analyzing the conditions under which certain words or phrases become important. The following short role-play exercises should illustrate the point to students.

Lesson Objectives

To understand the situational components of cross-cultural linguistic usage.

Time 30 minutes

Procedure

Have students divide into groups. Assign or let each group choose one of the situations below, and complete the task. Then discuss the follow-up questions with them.

Situation I: Suppose that you were an Italian hotelman in Rome catering to American tourists who could speak only English. What key English words and short phrases would be most useful for doing business with these tourists?

Situation II: Suppose you were a Russian agriculturist inspecting U.S. farms in Kansas. What key English words and short phrases would be most useful for communicating with the English-speaking Kansas farmers?

Situation III: Suppose you were a Japanese woman attending a conference in New York City on the rights of women in the world. What key English words and short phrases would be most useful for communicating with the English-speaking conference attendees?

Situation IV: Invent a cross-cultural situation and state the problem based on the model set up in situations I-III. What key English words and short phrases would be most useful?

De-briefing

1. Ask students in each situation which key words and phrases they chose and why.

2. Does it make any difference whether one's nationality is Italian, Russian, or Japanese for the tasks above? Why or why not?

PART IV:

COMMUNICATION AND CONFLICT

COMMUNICATION AND CONFLICT

INTRODUCTION FOR TEACHERS:

Most of this unit has focused on differences in perception and how perceptual differences relate to communication and miscommunication. Ironically, it is these differences in perception that make communication inevitable. If people saw the same facts in the same way, there would be no reason to talk at all. Certain rituals of recognition or flattery might interrupt the silence, but there would be no occasion for the kind of talk we know. There would be no experiences to share and no conflicts to negotiate. A simple experiment will demonstrate this idea. At the next conversational opportunity, agree completely, both in fact and feeling, with the person who has just expressed an opinion. (This is more difficult than many people imagine.) In a matter of seconds the conversation will grind to a halt, or someone will change the subject. The reason seems clear: where people see and feel alike there is nothing to share. Talk is primarily a means of confronting and exploring differences. Conversation and communication move from disagreement to disagreement, interrupted only occasionally to note areas of momentary concurrence.

Since conflict is inherent in all life, and since communication is at the very heart of conflict, the last section of this unit is designed to involve students in understanding the relationships between communication and conflict. It also provides some opportunities for tying together some skills and knowledge gained about communication as a human phenomenon.

Title "BETWEEN THE LINES"

Introduction

It is important for students to recognize the role that nonverbal communication plays in human understanding. If spoken or written words were the only means for people to communicate, it would be possible to suspend communication and to choose when one wished to communicate. On the contrary, one cannot not communicate. By one's actions, gestures, lack of actions, lack of gestures, etc., a person says things to others. Consider the following: Mark is talking with a group of boys. One of the boys asks, "Hey what do you guys think about Mr. Grayson's class on sex education?" A number of comments are made in the group, but Mark says nothing. During the entire conversation on the subject Mark makes no comment at all. Is Mark not communicating? He might, in fact, be communicating much about his feelings and knowledge of Mr. Grayson's sex education class. By his silence he might be saying that he is embarassed, or that he doesn't wish to discuss the matter, or that he doesn't know enough about Mr. Grayson's class to discuss the matter, etc.

The amount and content of this nonverbal communication becomes especially apparent when people who speak different languages try to communicate. Some of the exercises in this unit probe this phenomenon.

This particular exercise is designed to lay groundwork in recognizing nonverbal communication by having students point it out in advertising and cartoons. These two mediums are especially fruitful since advertisers structure their verbal language carefully to maximize sales and cartoonists do much with turning what was meant to be said into a double-meaning to produce humor.

Lesson Objectives

To recognize that all verbal communication has a nonverbal component

To recognize the existence of nonverbal communication via two commonly used mediums--advertising and cartoons

To recognize that nonverbal messages are perceived differently by individuals because of differing psychological make-ups and roles

Time One class period

Procedure

Distribute copies of Student Handouts. Allow about 10 minutes for students to read through introductory material (pp. 19:3-19:5). Ask if there are any questions about the handouts so far. Clarify the idea in the Jeff Corveau letter as much as possible and go over the questions included about the letter.

Go over the first example and the three questions on pp. 19:6 and 19:7. Clarify the task as much as possible.

Spend the remainder of the class period letting students work alone or in small groups for examples 2-4. At the end of the period ask for responses to the questions on Handout 19:11. Possible follow-up questions might include:

1. Is it possible to communicate something in written or spoken words without communicating something besides the specific words chosen? Why?

2. No two people can receive the <u>same</u> message from a communicator. Discuss.

3. Allow time for students to do the task at the bottom of Handout 19:11. The exchange of examples and ideas among students is most useful in performing the task. Depending upon your class, it might be well not to use the examples provided (cartoons and advertisements 2-4) at all, instead having students collect their own examples in the first place.

"BETWEEN THE LINES"

Recently a great deal has been said in the popular media about communication between people that does not involve words. If you've ever spoken to a group of people, you know what we're talking about. You know it's time to wrap-up your speech, not because someone says "hey, knock it off, you've gone on long enough," but because the audience is getting fidgety, they yawn, they begin to doodle, they look up at the ceiling instead of at you, etc. These signs of what one author has called "body language" are often more important to watch for than any spoken or written language ever could be.[1] What the speaker in the previous example is doing by "getting the message," is what has been called "reading between the lines." He is looking at and interpreting unwritten and unspoken communication. Indeed, if he is wise, he will probably heed the unspoken message and conclude his speech.

Even though we try our hardest sometimes to state genuine, well-meaning feelings in words, we often fail. Have you ever sat down to write a letter or note to someone, read it through after you've written it, and decided that it said things or might say things that you didn't intend to the reader? As an example of this common human frustration of dealing with written language, look at the following letter written by a ninth-grader applying for summer work:

Jeff Corveau
1392 W. Grant St.
Milwaukee, Wisc. 37749

Mr. Becker, Floor Manager
Farrell's Department Store
16th and St. James Ave.
Milwaukee, Wisc. 37701

Dear Mr. Becker:

My name is Jeff Corveau. I've heard a lot about your department store. A lot of my friends have worked for you and they tell me the money is good and you are easy to work for. I am very much in need of a job for the summer. In fact, I'm flat broke. Mom says that if I don't get "out of her hair" this summer, she may well get a job herself. All kidding aside, I have plenty of time on my hands, and therefore, plenty of time to do a good job at Farrell's.

In closing, I would respectfully ask that you consider me for a summer position. Even though I don't know you, I know you would be fair and a swell person to work for.

[1] Julius Fast, BODY LANGUAGE (New York: Pocket Books, 1971).

You can call me between the hours of 9:00 a.m. and 12:00 p.m. at 996-4372.

Very respectfully,

Jeff

Jeff scrapped his well-intentioned, friendly letter and decided to go apply for the job in person. Why?

Look at Jeff's letter again and see if you can point out specific words and phrases he uses that communicate ideas "between the lines" that might influence Mr. Becker not to hire Jeff.

(EXAMPLES: Jeff said in his letter, "I've heard...you're easy to work for." Mr Becker might have thought, "Jeff thinks I'm kind of a soft touch. In fact, I wonder what those other boys <u>really</u> think of me." In another passage Jeff said, "I'm flat broke." Mr. Becker might have read into that "Maybe Jeff doesn't have much of a sense of responsibility--doesn't seem to have a dime to his name." What about Jeff's statement, "Mom says if I don't get out of her hair this summer, she may well get a job herself."? What might this communicate between the lines to Mr. Becker?)

Jeff decided his well-intentioned letter could end up in disaster for him because of things that might be communicated "between the lines," so to speak. (Let's hope Jeff had better luck in his personal interview with <u>spoken</u> communication.) Jeff did not mean to appear to "butter-up" Mr. Becker. He said nowhere in his letter that he wanted to "butter him up." But, in fact, Jeffwas taking too much of a risk, especially since he didn't know the floor manager. What things could Jeff have said in the letter to better communicate his feelings, and to have Mr. Becker read positive things between the lines?

The possibilities for interpreting written and spoken words are numerous. These many possibilities for interpretation involve <u>who</u> is reading or listening to the words as well as what is said. For example, if Mr. Becker was an easy-going, "nothing-bothers-me" kind of guy, he might well take Jeff's comments as positive. After all, Jeff <u>is</u> broke and does need a job. But interpretation involves not only Mr. Becker's individual personality, but his position or role as floor manager as well. And, chances are, because Mr. Becker is an employer, he would interpret much of what Jeff says in the letter as being negative about Jeff's character.

No matter how hard a communicator tries to express himself, the audience "reads between the lines." This between-the-lines communication is important to acknowledge if one is to understand the subtleties of human language.

Search for and cut out advertisements from magazines.
Your task will be to look at each, see how it is written, and write down

three things about it:

1. What is said in words? (Use a phrase or short sentence to summarize)

2. What it says to me "between the lines." (Use a phrase or short sentence)

3. If I were _____ it might say this to me "between the lines." (Choose another role or person to be, and summarize in a phrase or short sentence.)

As an example, look through some advertising. Think about how you would write possible responses to the three items above.

Title EXPLICIT AND TACIT COMMUNICATION

Introduction

This exercise is for further practice in distinguishing words alone from complete communication.

Lesson Objectives

To recognize the difference between explicit and tacit communication

To recognize that tacit communication depends upon to whom and for whom a message is intended and communicated

To analyze three practice items and apply them to the concepts of explicit and tacit communication

Time $\frac{1}{2}$ class period

Procedure

Hand out copies of STUDENT HANDOUT 15:2. Explain the exercise. Allow for student responses in small groups or in the class as a whole.

Explicit and Tacit Communication

"Between the Lines" helped acquaint you with the idea that what is communicated and interpreted has a much broader base than simply the written or spoken words used. This between the lines communication is called tacit communication, and refers not to the stated words, but to the messages that come through nevertheless. Furthermore, tacit communication is distinguished from explicit communication. The latter refers to the actual written or spoken words.

As noted in "Between the Lines," tacit communication depends a great deal on to whom and for whom the message is communicated. Using the following list of items, test your ability to distinguish between tacit and explicit communication. Choose three and state the following about each:

1. what each explicitly communicated
2. for whom and to whom it was communicated
3. what it may tacitly communicate and to whom

    1. Stamp Act of 1765
    2. Repeal of the Stamp Act 1766
    3. First walk on the moon-"One small step for a man..." speech
    4. Declaration of Independence 1776
    5. First Amendment to the U.S. Constitution
    6. School drug education program
    7. President Ford's speech (any will do)
    8. U.S.-Soviet space venture
    9. ?????????????????? (make up your own item)

A

SUPPOSE YOU HAD AGREED TO MEET SOMEONE IN A DEPARTMENT STORE AT A CERTAIN TIME, BUT YOU HAD REACHED NO PRIOR UNDERSTANDING WITH THEM AS TO WHERE YOU WOULD MEET. THERE IS NO WAY THAT YOU CAN TALK WITH THEM OR SEE THEM, BUT YOU DO WANT TO MEET THEM. WHERE WOULD YOU GO IN THE STORE TO MEET THEM?

A

TWO PEOPLE PARACHUTE UNEXPECTEDLY INTO THE AREA SHOWN ON THE MAP ON THE NEXT CARD. EACH HAS A MAP AND KNOWS THAT THE OTHER ALSO HAS A MAP, BUT NEITHER KNOWS WHERE THE OTHER HAS DROPPED. THEY ARE NOT ABLE TO COMMUNICATE BY WORD, SIGHT OR SOUND. THEY MUST GET TOGETHER QUICKLY TO BE SAVED. IF YOU WERE ONE OF THE PARACHUTISTS IN THIS DILEMMA, WHERE ON THE MAP WOULD YOU GO TO MEET THE OTHER PERSON?

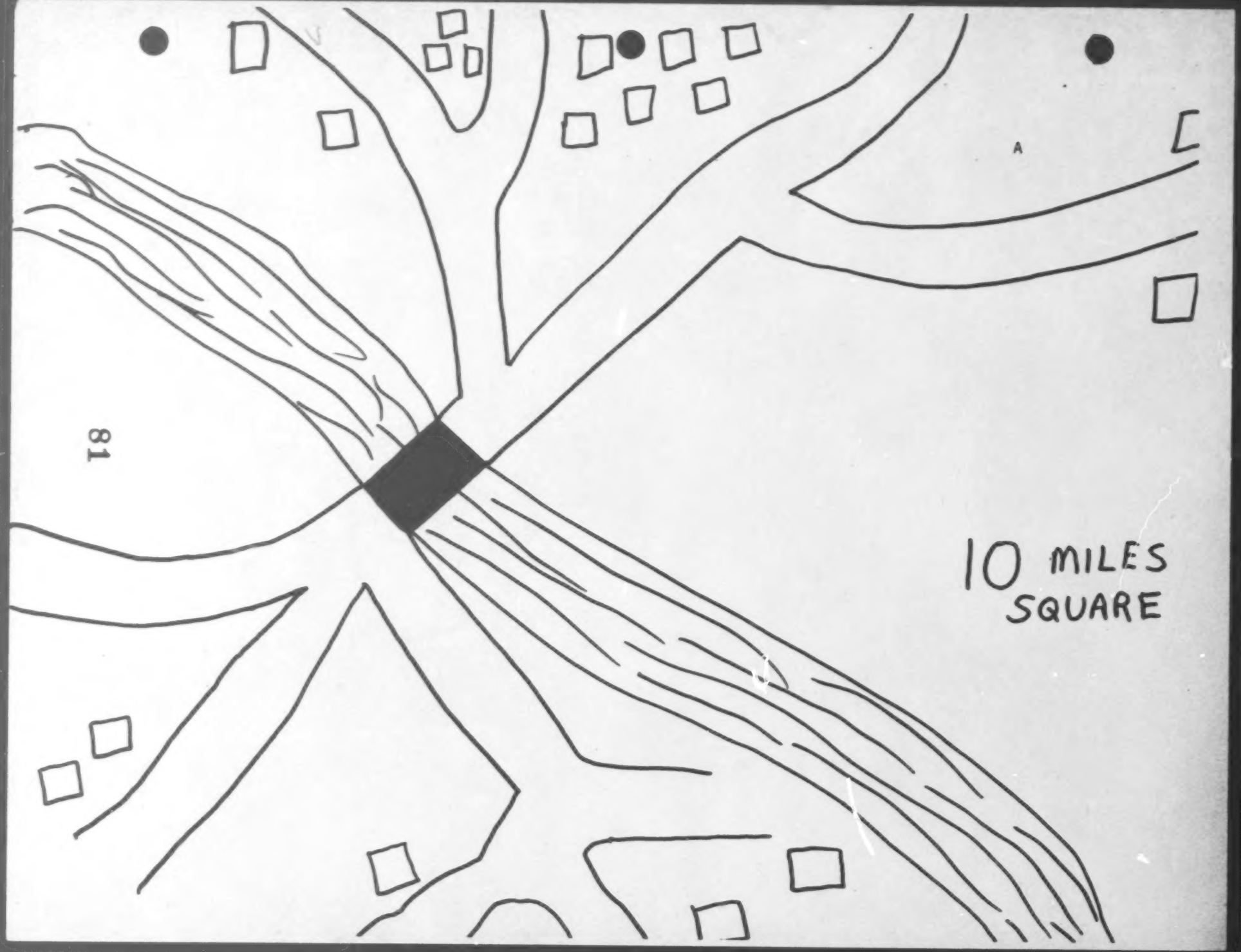
Legend to map:

ROADS

RIVER

BRIDGE

HOUSES

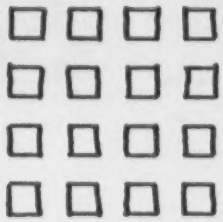

A
10 MILES
SQUARE

A

NAME HEADS OR TAILS. IF YOU AND THE REST OF THE MEMBERS OF YOUR GROUP CHOOSE THE SAME, YOU ALL WIN A PRIZE. NO TALKING ALLOWED! IF ANYONE IN THE GROUP DOESN'T NAME THE SAME SIDE OF THE COIN AS EVERYONE ELSE, NO ONE RECEIVES ANYTHING.

A

PUT A CHECK MARK IN ONE OF THE SIXTEEN SQUARES. YOU WIN IF EVERYONE IN YOUR GROUP SUCCEEDS IN CHECKING THE SAME SQUARE. NO TALKING ALLOWED!



A

YOU ARE TO MEET SOMEBODY IN NEW YORK CITY. YOU HAVE NOT BEEN INSTRUCTED WHERE TO MEET, YOU HAVE NO PRIOR UNDERSTANDING WITH THE PERSON ON WHERE TO MEET, AND YOU CANNOT COMMUNICATE WITH EACH OTHER. YOU ARE SIMPLY TOLD THAT YOU WILL HAVE TO GUESS WHERE TO MEET AND THAT HE OR SHE IS BEING TOLD THE SAME THING AND THAT YOU WILL HAVE TO MAKE YOUR GUESSES COINCIDE. WHERE WILL YOU CHOOSE TO MEET?

A

YOU WERE TOLD THE DATE OF YOUR MEETING IN NEW YORK CITY, BUT NOT THE HOUR. THE TWO OF YOU MUST GUESS THE EXACT MINUTE OF THE DAY FOR MEETING. AT WHAT TIME WILL YOU APPEAR AT THE MEETING PLACE YOU ELECTED FOR THE PREVIOUS CARD?

A

CHOOSE A NUMBER BETWEEN 1 AND 100. IF YOU ALL WRITE THE SAME NUMBER, YOU WIN

A

CIRCLE ONE OF THE NUMBERS LISTED BELOW. YOU WIN IF YOU SUCCEED IN CIRCLING THE SAME NUMBER AS EVERYONE ELSE IN YOUR GROUP. YOU CANNOT TALK OF LOOK AT ANYONE ELSE IN THE GROUP.

7

100

13

261

99

555

CHOOSE ANOTHER STUDENT IN YOUR CLASS TO BE "A". YOU PLAY THE ROLE OF "B". YOU AND A ARE TO CHOOSE HEADS OR TAILS WITHOUT WRITTEN OR SPOKEN COMMUNICATION. IF YOU BOTH CHOOSE HEADS, A WILL GET $3 AND YOU (B) WILL GET $2; IF YOU BOTH CHOOSE TAILS, A WILL GET $2 AND YOU WILL GET $3. IF YOU CHOOSE DIFFERENTLY, NEITHER OF YOU WILL GET ANYTHING. WHAT DO YOU CHOOSE?

YOU ARE "C". CHOOSE ANOTHER PERSON TO BE "A" AND AN ADDITIONAL PERSON TO BE "B". ASK A AND B TO WRITE THE THREE LETTERS IN ANY ORDER; YOU DO THE SAME. IF THE ORDER IS THE SAME ON ALL THREE LISTS, THE PERSON WHOSE LETTER IS FIRST ON THE THREE LISTS GETS $3, THE PERSON WHOSE LETTER IS SECOND ON ALL THREE LISTS GETS $2 AND THE PERSON WHOSE LETTER IS THIRD GETS $1. IF THE ORDER IS NOT THE SAME ON ALL THREE LISTS, THEN NO ONE GETS ANYTHING. WHAT DO YOU CHOOSE?

TRY A SECOND ROUND WITH TWO DIFFERENT PERSONS. THIS TIME YOU MAY COMMUNICATE WITH THE OTHER TWO STUDENTS TO ARRIVE AT A COMMON LIST IF YOU WISH TO DO SO.

INTERPERSONAL COMMUNICATION
A Selected Bibliography for the Teacher

For the Teacher

ENCOUNTERS WITH THE SELF, Don E. Hamachek (New York: Holt, Rinehart and Winston, 1971) $5.00 paperback. Survey and readings on self-concept.

INTERPERSONAL COMMUNICATION: TEACHING STRATEGIES AND RESOURCES, Alton Barbour and Alvin A. Goldberg (Urbana, IL: ERIC Clearinghouse on Reading and Communication Skills, 1111 Kenyon Road, Urbana, IL 61801) $2.00 paperback.

TEACHER EFFECTIVENESS TRAINING--T.E.T., Dr. Thomas Gordon (Wyden Publishers) 1974, $7.95 hardback.

FREEDOM TO LEARN, Carl R. Rogers (Columbus, Ohio: Merrill Publishing, 1969).

For the Student

WHY AM I AFRAID TO TELL YOU WHO I AM?, John Powell, S.J. Argus Communications, Niles, IL 60648, $1.95 paperback. Self-awareness, personal growth and interpersonal communication. Engaging reading, in or out of class.

LOOKING OUT/LOOKING IN-- Interpersonal Communication, (Corte Madera, CA: Rinehart Press, 1975), $9.50. Secondary text.

WAYS OF COMMUNICATING, Donald J. Tighe (Cambridge, MA: Winthrop Publishers, 17 Dunster St., Cambridge, MA 02138). Secondary text, an anthology, suitable for language arts.

Social Studies

Concepts for Social Studies Series, (New York: Macmillan, 1975), around twenty titles, each available for around $1.50 in both teacher and student editions. A WALK IN MY NEIGHBOR'S SHOES:(EMPATHY) and THE WORLDS WE LIVE IN: (CULTURE) suggested here.

LEARNING ABOUT PEOPLES AND CULTURES, Seymour Fersh, editor. (Evanston, IL: McDougal, Littell and Col, 1974), with accompanying Teacher's Guide. Paperback text, secondary, attractively produced, social studies from a communications framework.

TELEVISION: A GLOBAL VIEW, Global Studies Project, Social Studies Development Center, Indiana University, 1129 Atwater St., Bloomington, IN 47401. 1975 Experimental Unit, limited availability, no charge.

Activities

VALUES CLARIFICATION, Sidney Simon et al., Hart Publishers, $5.95 paperback. Values clarification exercises, many useful for communication.

STRUCTURED EXPERIENCES FOR HUMAN RELATIONS TRAINING, Vols. I-IV, J. William Pfeiffer and John E. Jones, Series in Human Relations Training. University Associates Press, P.O. Box 615, Iowa City, Iowa 52240, $3.00 each. Many useful exercises, adaptable for various subjects.